

FANTAISIES ET MORCEAUX

FAVORIS pour le PIANO.

SUITE II.

N°	c. s. N°	c.
10651	Arditi, L. L'Extase. Valse brillante.	30
7657	Ascher, I. Op. 30. Danse andalouse. <i>Caprice de concert</i>	60
7827	" " 54. N° 2 Pourquoi? <i>Mélodie-réverie</i>	40
7767	" " 66. Ave Maria. <i>Méditation religieuse</i>	40
7824	" " 70. La Juive. Morceau de Salon.	45
8056	" " 100. Entraînante. <i>Valse de concert</i>	60
8066	Bendel, Fr. Op. 14. Andante favori "Mozart".	30
9402	" " 29. La Coquette. <i>Polka de salon</i>	30
1123	" " 124. N° 1. Don Juan. Fantaisie.	40
11213	" " 3. Chanson à boire, de l'opéra Lucresia Borgia.	60
11731	" Chanson enfantine par J. Brahms.	40
11635	Eglantine (Dornröschen).	40
9253	Badarzewska, Th. La prière d'une vierge, facilitée.	25
11564	Berens, H. Op. 92. N° 2. Valse-étude.	30
	Beyer, F. Op. 87. Fleurs italiennes. 12 Amusements sur des motifs d'opéras favoris:	
8229	" N° 1. Lucia di Lammermoor.	30
9119	" 2. Beatrice di Tenda.	30
8272	" 3. La Fille du Régiment.	30
8292	" 4. I Puritani.	30
8160	" 5. I Lombardi.	30
8167	" 6. Otello.	30
8217	" 7. Norma.	30
8267	" 8. Bellsarho.	30
8296	" 9. Nabuchodonosor.	30
8286	" 10. Le barbler de Séville.	30
8275	" 11. Ernani.	30
8289	" 12. Guillaume Tell.	30
7537	Blumenthal, I. Op. 1. La Source. Caprice.	45
8935	" 2. N° 1. Le Rêve.	30
8357	" 10. Nocturne.	40
9905	" 72. Étude de salon.	30
11225	" 86. Valse brillante.	60
7438	" Chant national des Croates.	30
11880	Bohm, G. Op. 115. Farewel. <i>Mélodie</i>	25
9558	Clark. La reconnaissance. <i>Nocturne</i>	30
12707	Czibulka. Op. 312. Stéphanie Gavotte.	30
12777	" 815. Gavotte royale.	25
7058	Döhler, Th. Op. 40. N° 3. Romance et cavatine de Donizetti.	40
7376	" " 67. La dansante. <i>Grande valse bril.</i>	40
7470	Dreyschoek, A. Op. 92. Un doux entretien. <i>Idylle</i>	30
7901	" " 115. Romance.	30
11616	" " 127. Nocturne.	30
7722	Egghard, I. Op. 2. La Campanella.	40
9531	" 82. Emma. <i>Pièce pour les élèves</i>	30
9871	" 156. Mon petit oiseau. <i>Bluette</i>	25
11304	" 179. Dors, mon enfant.	25
9337	Favarger, R. Op. 18. L'Adieu. <i>Nocturne</i>	30
7645	Filtsch, I. Op. 5. N° 1. L'Alouette. <i>Étude de salon</i>	30
9686	Ganz, W. Op. 13. La ballerina. <i>Mazurka de salon</i>	40
9734	Goldbeck, R. Transcription de la Traviata.	30
9922	" Op. 31. Lihe. <i>Polka-Mazurka</i>	30
10921	Goldbeck, R. Op. 66. Promenade d'une belle.	30
12193	" 67. La chapelle de la forêt. <i>Noctur.</i>	30
11736	Goldner, W. Op. 25. Princesse-Valse.	45
7540	Goria, A. Op. 6. Nocturne-caprice.	30
7269	" 18. <i>Надежда. Mazurka</i>	25
1763	" 49. N° 2. Les bords de la Néwa. <i>Mazurka</i>	30
8887	" 72. <i>Elégie</i>	25
11140	Gottschalk, L. M. Op. 60. Mortel Lamentation.	30
12177	" 87. 7-e Ballade.	40
12177	Gurlitt, Op. 62. N° 6 La Poste.	15
12112	" 66. N° 1 Walzer.	30
12001	Haberbier, Op. 53. N° 2. Barcarolle.	15
12032	" 5. Sérénade.	25
7532	Herz, H. Op. 171. La Tapada. <i>Polka caractéristique</i>	60
7602	" 175. La Cristallique. <i>Polka-Mazurka</i>	40
11696	Hiller, F. Sérénade. Feuille d'album.	40
7839	Hofmann, R. La gazelle. <i>Andante élégant</i>	30
7479	Jaell, A. Op. 22. Carnaval de Venise.	45
7776	" 38. Il Trovatore. Fantaisie.	40
7858	" 63. Caprice brillant s. la Traviata.	40
8021	" 64. Rhapsodie d'après la Traviata.	40
8073	" 106. Près du berceau. <i>Morceaux de salon</i>	30
9768	" 110. Marche de l'opéra Faust.	45
9351	" 116. La Sylphide.	40
9722	" 129. Valse de l'opéra Faust.	45
7669	Jungmann, A. Op. 54. Prière.	25
7730	" 84. Au clair de lune. <i>Nocturne</i>	30
7849	" 115. Mélodie célèbre de Tannhäuser.	30
9493	" 176. Zitherständchen.	30
11781	Kafka, I. Op. 49. Vision. <i>Nocturne</i>	25
9607	" 83. Une soirée en Italie. <i>Nocturne</i>	40
11958	" 173. Echos de la Suède. <i>Impromptu</i>	40
12675	Kölling, C. Op. 23. Аггелан oxota. <i>Chasse infernale</i>	30
12790	" 97. Caprice héroïque.	30
11887	" 156. Toujours gai! <i>Caprice brillant</i>	30
12275	Krug, D. Op. 182. M'aimerez vous autant.	25
7813	Krüger W. Op. 60. Miserere de l'op. Il Trovatore.	40
7836	" 64. Vaga luna. <i>Mélodie de Bellini</i>	40
10966	Kuhe, G. Op. 136. Mélodie de Mendelssohn.	40
12676	Laure, F. Op. 31. На Альпах.	25
12638	" 102. Дуэтъ Мендельсона. Желать бы я.	30
12652	" 124. Ich grolle nicht. <i>Rom. de Schumann</i>	30
12107	" 162. Chant d'automne.	30
12660	" 230. Tannhäuser. Fantaisie.	45
7982	Leschetitzky, Th. Op. 24 N° 1 Mazurka.	50
8708	" 24 N° 2 Mazurka.	50
7837	Lysberg, Ch. B. Op. 51. La baladine. <i>Caprice</i>	40
9579	Oesten, Th. Op. 283. Miranda. <i>Polka-Mazurka</i>	30
	Osborne, G. A. Op. 61. La pluie de perles. <i>Grande valse brillante</i>	45
7275	Raff, I. Op. 11. Air suisse, transcrit.	25
12377	Smith, S. Op. 44. Les Huguenots.	60
12129	" 76. Un songe d'une nuit d'été.	45
13360	Thalberg, S. Op. 66. L'Élisme d'amore. Fantaisie.	45

P. JURGENSON à MOSCOU,

Commissionnaire de la Chapelle de la Cour, de la Société Impériale Musicale
russe et du Conservatoire à Moscou.

St. Péterbourg, chez J. Jurgenson. | Varsovie, & Kiew chez L. Idzikowski.



71282-44

STEPHANIE-GAVOTTE.

Moderato.

Czibulka.

p *Ped.* *

marcato *p* *dimin.*

Ped. *

marcato *dimin.* *p = p*

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a *dim.* marking. Bass staff has a rhythmic accompaniment.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a *dim.* marking. Bass staff has a rhythmic accompaniment.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a *pp* marking. Bass staff has a rhythmic accompaniment. The system ends with a *Red. ** marking.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur. Bass staff has a rhythmic accompaniment. The system ends with a *Red. ** marking.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a *marc.* marking. Bass staff has a rhythmic accompaniment. The system ends with a *Red. ** marking.



First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a melodic line with a slur and a dynamic marking of *dim.* (diminuendo). The left hand provides a harmonic accompaniment with chords and single notes.



Second system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line. The left hand includes a *Ped.* (pedal) marking and an asterisk (*) indicating a specific performance instruction.



Third system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with a slur and a dynamic marking of *dimin.* (diminuendo). The left hand includes a *Ped.* marking and an asterisk (*). The system concludes with a *marc.* (marcato) marking and a *p* (piano) dynamic.



Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand features a melodic line with a slur and a dynamic marking of *dim.* (diminuendo). The left hand provides a harmonic accompaniment.



Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with a slur and a dynamic marking of *dim.* (diminuendo). The left hand includes a *pp* (pianissimo) dynamic marking. The system concludes with a final chord.

First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). Time signature: 2/4. The treble staff begins with a *mf* dynamic. The bass staff has a whole rest. The system concludes with a *cresc.* marking and a *Ped.* instruction with an asterisk.

Second system of musical notation. Treble and bass staves. The treble staff begins with a *f* dynamic, followed by a *mf* dynamic. The bass staff has a whole rest. The system concludes with a *più forte e* marking and a *Ped.* instruction with an asterisk.

Third system of musical notation. Treble and bass staves. The treble staff begins with a *ritenuto* marking. The bass staff has a whole rest. The system concludes with a *pp* dynamic and a *Ped.* instruction with an asterisk.

Fourth system of musical notation. Treble and bass staves. The treble staff has a *pp* dynamic. The bass staff has a whole rest. The system concludes with a *Ped.* instruction with an asterisk.

Fifth system of musical notation. Treble and bass staves. The treble staff has a *ten.* marking. The bass staff has a *f* dynamic. The system concludes with a *ten. mf* marking and a *Ped.* instruction with an asterisk.

The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#). The notation includes various musical markings and dynamics:

- System 1:** Features a melodic line in the treble and a harmonic accompaniment in the bass. The marking *cresc.* (crescendo) is present. Pedal markings (*Ped.*) and asterisks (*) are used.
- System 2:** Includes dynamic markings *fz* (forzando) and *mf* (mezzo-forte). The instruction *pù forte* (more forte) is written. Pedal markings and asterisks are present.
- System 3:** Features a *rit.* (ritardando) marking. The instruction *in tempo* is written. The dynamic *pp* (pianissimo) is used. Pedal markings and asterisks are present.
- System 4:** Continues the harmonic accompaniment. The dynamic *pp* is used. Pedal markings and asterisks are present.
- System 5:** Includes the markings *ten.* (tenuto) and *marc.* (marcato). The dynamic *fz* is used. Pedal markings and asterisks are present.
- System 6:** Features a *dim.* (diminuendo) marking. The piece concludes with a final chord.

First system of musical notation. Treble and bass staves. Includes markings: *dim.*, *marc.*, *p*, *p*, *Ped.*, and asterisks.

Second system of musical notation. Treble and bass staves. Includes marking: *dim.*

Third system of musical notation. Treble and bass staves. Includes markings: *dim.*, *pp*

Fourth system of musical notation. Treble and bass staves. Includes markings: *molto stacc.*, *pp*, *Ped.*, and asterisks.

Fifth system of musical notation. Treble and bass staves. Includes markings: *molto cresc.*, *f*, *Ped.*, and asterisks.

Sixth system of musical notation. Treble and bass staves. Includes markings: *f*, *ritard.*, *ppp*, *morendo*, *Ped.*, and asterisks.